

WATERBURY
SYMPHONY ORCHESTRA,

INCORPORATED.

SEASON OF 1913-1914.

BUCKINGHAM HALL.

SOLOISTS:

MISS KATHLEEN PARLOW, Violinist.

MR. LOUIS DIVITO, Pianist.

FIRST CONCERT,

MONDAY EVENING, NOVEMBER 17, 1913.

AT 8:15 O'CLOCK.

THE SECOND CONCERT

OF THE

Waterbury Symphony Orchestra

WILL BE HELD IN THIS HALL

TUESDAY EVENING, JANUARY 13, 1914.

THE SOLOIST WILL BE

MR. LEO SCHULZ, Cellist.

Mr. Schulz will not only be the soloist at this concert, but he will personally direct the orchestra in his new American Festival Overture which was played by the New York Philharmonic Society, in New York, last winter.

THE CONCORDIA SINGING SOCIETY, with HELEN WARE, violinist, in this Hall on Sunday evening, November 30.

WILHELM BACHAUS, the Eminent German Pianist, in this Hall on Monday evening, December 1.

PROGRAM.

JOSEPH HAYDN,—Symphony in D major.

Adagio

Allegro

Andante

Menuette

Allegro moderato

FELIX MENDELSSOHN,—Concerto in G minor for piano and orchestra.

Allegro moderato

Andante

Presto finale

MR. DIVITO.

EDWARD ELGAR,—Serenade for string orchestra.

HENRI VIEUXTEMPS,—Concerto in D minor.

Andante

Adagio religioso

Scherzo

Finale marziale

MISS PARLOW.

VICTOR HERBERT,—(a) Dagger Dance from the opera "Natoma."

OSCAR HAVELSON,—(b) Einzugermarsch,

FREDERIC CHOPIN,—(a) Nocturne.

BRAHMS-JOACHIM,—(b) Hungarian Dance.

HENRI WIENIAWSKI,—(c) Polonaise.

MISS PARLOW.

FREDERIC VON FLOTOW,—Overture to Stradella.

(Mr. Charlton Keith at the piano.)

OFFICERS.

Season of 1913-1914.

ARCHIBALD E. RICE, President.

PIERSON R. CUMMING, Vice-President.

LEWIS S. REED, Treasurer.

GEORGE ADAMS, Secretary.

DIRECTORS.

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CHARLES D. NYE,

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THE OBJECT OF THE CORPORATION.

The Waterbury Symphony Orchestra was organized and incorporated "for the promotion of musical culture in the city of Waterbury." Anyone seventeen years of age or older is eligible for membership in the corporation.

Membership is of two kinds: active—those who play in the orchestra; and associate—those who take no part in the musical work of the orchestra, but are interested in the corporation and what it aims to accomplish.

The affairs of the corporation are entirely in the hands of a board of directors, all of whom must be associate members.

There are no dues.

Applications for membership may be obtained from the Secretary.

Any funds or surplus at the end of the season are divided among the active members of the corporation.

Program Notes.

By WILLIAM A. TINSLEY.

JOSEPH HAYDN.

1732-1809.

There are one hundred and twenty-five symphonies from the pen of Haydn, and about eighteen are now considered to be representative of his best style. He follows with larger scope the line of the piano sonata.

Haydn increased the number of instrumental parts, from the original eight used by Samitz, to seventeen in his latest symphonies; including, besides the string quintette, horns, oboes, bassoons, trumpets, (each in pairs), kettle drums, and finally clarinets. Thus he established the complete wind section which he used sometimes to support the strings, and again in dialogue with them.

The character of the symphony in D major,—perhaps better known among music students as one of the Solomon set, composed for the London Philharmonic Society in 1790, and which is played at this concert,—may be described concisely as of peaceful, tender, but not effeminate serenity, which on one side is quickened to joyous humor and on the other is deepened to meditative seriousness.

The first movement is preceded by a short introduction in D minor, *Adagio*, leading to the principle first *Allegro*, two-two time in D major, and immerses us in a clear wave of melody upon which we rest, swayed, refreshed, by two slight Mozartian reminiscences which emerge before us. A detailed analysis of this movement is hardly necessary.

The second movement, *Andante*, is consolatory in tone. Berlioz said of it: "The form is so pure, its melodic expression so angelic and of such irresistible tenderness, that the prodigious art of the workmanship completely disappears."

The third movement, G major, *Allegro*, is a simple example of *Minuet* with *Trio*; the *Trio* in happy contrast to the first part.

The fourth and last movement in D major, *Allegro spirituosu*, is in the usual sonata form the same as the first movement, and opens with an introduction of two bars given out by the horns in octaves supported by the cellos. The principal first theme is taken up by the first violins at the third bar over a sustained accompaniment in the cellos and basses. A subsidiary theme follows at once and is developed brilliantly to the entrance of the second theme in the dominant.

The latter is developed first by the strings, then by the wood winds followed by further developments of the first theme. The free-fantasia which follows consists of a long and elaborate contrapuntal development of the first theme, leading finally to the recapitulation with which the movement and the symphony are terminated.

FELIX MENDELSSOHN-BARTHOLDY.

Born at Hamburg, 1809. Died at Leipzig, 1847.

The first movement of the well-known G Minor concerto, *Molto allegro con fuoco*, is an instance of compact, concise sonata form. The strings begin with a gradual crescendo with sustained notes in the wood-wind and brass. The exposition of the austere first theme is briefly stated by full orchestra until the pianoforte enters with the principle first theme carrying it through alone with detached chords from the strings and wood-wind between the phrases. After the usual development of this theme by the solo instrument and orchestra the pianoforte passes to the second theme, in B flat major. It seems almost impossible to have written a first part more exclusively devoted to the bare presentation of thematic material. After the usual development of the principle themes and their return in the usual sonata form, the first movement, with a half closed ending, merges into the second movement in E major, *Andante*, which is elaborate in detail but simple in form. The technique of the solo part is original and sufficiently effective, though there is not a bar of display for display's sake. The instrumentation, without being striking or clever in this movement, leaves nothing to be desired.

The third and last movement, *Presto* in G major, four-four time, opens with some fitful introductory phrases by the horn, trumpet and strings, leading to the entrance of the solo part, but the theme does not monopolize the attention, the orchestra breaking in with the motive heard at the beginning.

This first part leads to a much more agitated movement in rondo form, *Molto Allegro e vivace*.

The first principle theme is announced by the solo instrument, the strings entering later with a short, detached accompaniment. After a short development of the first theme, a second theme is given out by the solo instrument, the strings as before entering later with a fairy like accompaniment. Both of these themes are developed together at considerable length by the solo instrument and orchestra.

The orderly repetition and further development of the above themes are carried out in the usual orthodox way, leading to a faint reminiscence of the second theme heard in the first movement.

This is followed by a vivacious coda which is agreeable in its golden serenity, and far removed from the stormy *finales* of the ultra-modern school.

EDWARD ELGAR.

Born in Broadheath, near Worcester, England, June 2, 1857.

Without question Sir Edward Elgar is one of the foremost contemporary composers; a master of orchestration whose scores as a rule are very difficult but always practical. Early in life he showed marked musical ability. Afterward his desultory musical instruction was supplemented by assiduous self-teaching in the technique of orchestral composition. "The Dream of Gerontius," after Cardinal Newman's poem, given at Birmingham, gave him a permanent rank among composers of a very high order. In this he attempts to apply Wagner's theories with strikingly original orchestral effects.

The *Serenade* played at this concert is taken from the suite for string orchestra. This work and a concert overture, "Fraissart Sevillan," were first played by the London Symphony Orchestra, in 1906, the composer conducting.

FREDERICK VON FLOTOW.

Born at Tutendorf, Mechenburg, April 27, 1812.

Died at Darmstadt, January 24, 1883.

The opera *Stradella* was originally a one piece Lyric in one act, rewritten as an opera by the composer, at Paris, in 1857. His name became familiar in Germany; après "L'Ane en peine," Paris Opera 1846. Following came his most genuinely and widely popular work, "Martha," Vienna, 1847.

The construction of the overture to "Stradella" follows the usual form. There is a short introduction in D major, three four time, followed by the principle subject in D minor, allegro, two-two time. This fairy-like theme is given extensive treatment and eventually leads to the second theme in F major. After the usual development, the recapitulation follows, leading to a great climax given out by the full orchestra. The overture still holds the boards, despite the dismal prophecy of Fetis; "Mais tout cela sera bientôt oublié."

VICTOR HERBERT.

Born in Dublin, 1859.

Victor Herbert is one of the most beloved musicians in America to-day—a master of orchestration in all its forms. He is known to the public in general as a composer of *opera-comique*, but practical musicians and critics regard him in a far different light.

The Dagger Dance is taken from his grand opera "Natoma." In this number the composer has become an adherent of the ultra modern school. Dissonances are used freely. The orchestration is barbaric in its nature, lending an unmistakable local color to the strong, dominating Indian theme.

THE ORCHESTRA.

CONDUCTOR, JAMES M. FULTON.

ASSISTANT CONDUCTOR, WILLIAM A. TINSLEY.

FIRST VIOLINS.

Paul Prentzel, Concertmeister.	Joseph DiVito, Ass't Concertmeister.	
M. Pace,	Edna Forenser,	A. Dreher,
Barbara Deintz,	A. Jensen.	Ellis Corey,
S. Faire,	Ella Darar,	Carl Chesney.

SECOND VIOLINS.

	Herman Kunkel, Librarian,	
William Schwartz,	Peter Masone,	Alfred Finkelstein,
A. Roth,	Andrew Gilmour,	Samuel Witkowski,
William McLean,	John Marra,	Louis Kunkel,
	Victor Garfield.	

VIOLAS.

William A. Tinsley,	Mabel Morey,	Mr. Benson,
	Barton Cross.	

CELLOS.

Adolph Race,	Mr. Brown,	M. Hall,
Mr. Kunkel,	Mr. Bennett.	

BASSES.

D. Markert,	J. Roberge,	R. Tunzatel'
	R. Heldman.	

FLUTES.

William Kunkel,	Frank Marks.
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OBOES.

Jules Calaquin.

CLARINETS.

Rocco Pagano,	Emil Marks.
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TRUMPETS.

William Phoenix,	Joseph Renando.
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TROMBONES.

Paul Heinze,	Jean Sunner,	Mr. Beardsley.
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HORNS.

Mr. Deutsche,	Max Frohm,	Joseph Pagano.
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TUBA.

William Pender.

TIMPANI.

George Adams,

BASS DRUM.

James Dunn,

TRAPS.

George Andrews.

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